

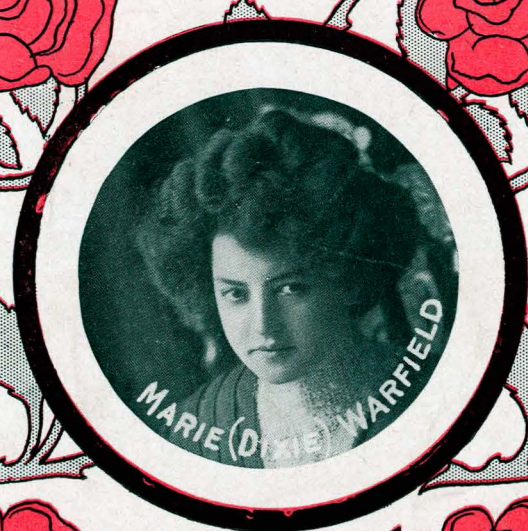
WHEN YOU WORE A PINAFORE

BALLAD

WORDS BY
EDWARD MADDEN

MUSIC BY
THEODORE MORSE

WRITERS OF "BLUE BELL" & "DEAR OLD GIRL"



F. D. Haviland
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When You Wore A Pinafore.

Words by EDWARD MADDEN.

BALLAD.

Music by THEODORE MORSE.

Andante moderato.

The musical score is written for piano and voice. It begins with a piano introduction in C major, 4/4 time, marked 'Andante moderato'. The introduction features a melody in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic. The vocal melody enters in the second system, with lyrics: 'Look at me Sue, why are you blue, Sue dear it seems, we lived in dreams, you seem to smile no more, Come with me dear, un - til the wed - ding day, You came to town'. The piano accompaniment continues with a steady bass line and chords. The final system concludes with the lyrics: 'back thro' each year back to the days of yore. sun - bon - net down, sweet as the new mown hay,'. The score is written on four systems, each with a vocal line and a piano accompaniment line.

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Haviland's Dance Folio, No 1, contains sixteen complete pieces of music, arranged for the piano, for dancing. Price 25¢ post paid.

Do you for - get when first we met
Both felt so shy then by and by,

down in a coun - try town, — I loved you best when I
bright were the smiles we wore, — You were my queen, on - ly

saw you dressed in a sim - ple ging - ham gown. —
sweet six - teen, when you wore a pin - a - fore.

REFRAIN.

I loved you more in your pin - a - fore, with a rib - bon in your

When you wore a pinafore 4

Haviland's Dance Folio, N^o 2, contains twelve complete pieces of music. All the late song hits arranged for dancing, for piano. *Price post paid 25¢.*

hair, ——— When you were queen of the vil - lage green with

The first system of musical notation for the song. It consists of a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line begins with a half note 'hair,' followed by a quarter rest, then a series of eighth and quarter notes. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

cheeks like the ros - es rare, ——— We played kid games and we

The second system of musical notation. The vocal line continues with a half note 'cheeks like the ros - es rare,' followed by a quarter rest, then a series of eighth and quarter notes. The piano accompaniment continues with similar rhythmic patterns, including some chords and eighth-note runs.

carved our names on the vil - lage school-house door, ——— Your

The third system of musical notation. The vocal line begins with a half note 'carved our names on the vil - lage school-house door,' followed by a quarter rest, then a series of eighth and quarter notes. The piano accompaniment continues with similar rhythmic patterns, including some chords and eighth-note runs.

heart was true, you loved me too, when you wore a pin - a - fore. —

The fourth system of musical notation, which concludes the piece. The vocal line ends with a half note 'heart was true, you loved me too, when you wore a pin - a - fore.' followed by a quarter rest. The piano accompaniment ends with a final chord and a quarter rest.

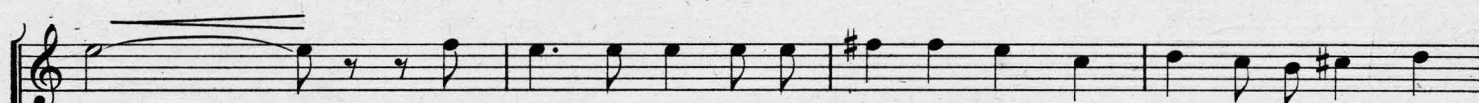
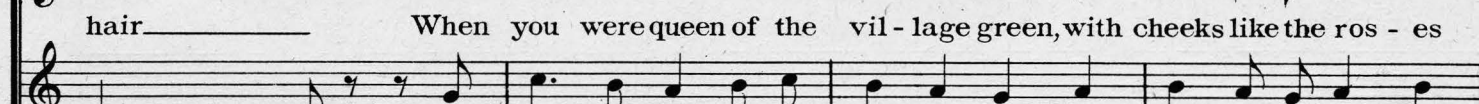
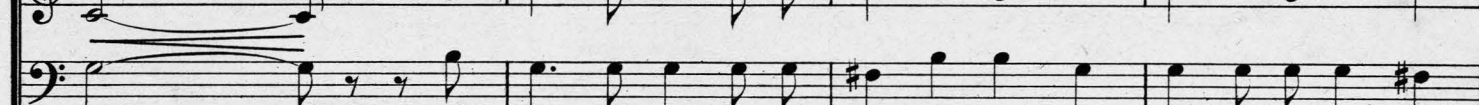
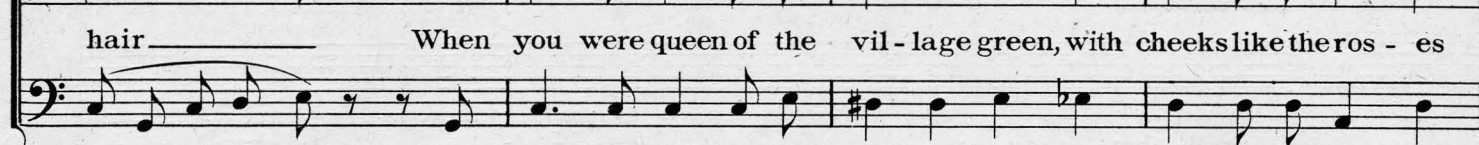
When you wore a pinafore 4

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Male Quartette.

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TENOR I. 
 I loved you more in your pin - a - fore with a rib - bon in your
 TENOR II. 
 BARITONE. 
 BASS. 
 I loved you more in your pin - a - fore with a rib - bon in your


 hair _____ When you were queen of the vil - lage green, with cheeks like the ros - es

 hair _____ When you were queen of the vil - lage green, with cheeks like the ros - es

 hair _____ When you were queen of the vil - lage green, with cheeks like the ros - es



 rare, ros - es rare, — we played kid games and we carved our names on the vil - lage schoolhouse

 rare, _____

 rare, ros - es rare, we played kid games and we carved our names on the vil - lage schoolhouse



 door _____ Your heart was true you loved me too, When you wore a pin - a - fore. —

 door _____ Your heart was true you loved me too, When you wore a pin - a - fore. —

 door _____ Your heart was true you loved me too, When you wore a pin - a - fore. —

 door, the schoolhouse door

When You Wore A Pinafore. 4

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(20)

Moon - Beams.

Lyric by EDWARD MADDEN.

Music by THEODORE MORSE.

CHORUS. *Slow.*

Moon - beams.. keep a shining thro' my June dreams, For when the moon in the sky gets a wink-ing his eye There'll be

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Wind Yourself Around Me, Dearie.

Lyric by EDWARD MADDEN.

Music by THEODORE MORSE.

CHORUS. *Slow.*

Wind your-self a-round me, dear - ie, Fill me with de - sire,..... Hold me tight with love's de - light you'll

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Cupid's Wedding Bells.

Lyric by EDWARD MADDEN.

Music by THEODORE MORSE.

REFRAIN.

Cu-pid's chimes are ring - ing, As he sings a ten - der tune,.... There's a ring time com - ing soon,.... Then a

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The Family Tree.

Lyric by EDWARD MADDEN.

Music by THEODORE MORSE.

CHORUS.

I've got..... a bunch of bab - - - oons, I've got..... an ape or two,..... There are

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I'd Rather Be a Lobster Than a Wise Guy.

Lyric by EDWARD MADDEN.

Music by THEODORE MORSE.

CHORUS.

I'd rath - er be a lob - ster than a wise guy, I'd rath - er be a 'good thing' than a sport,..... The

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